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wind from the southeast. A Mr. Garrow, a Frenchman, who has resided a long time among the Ricaras and Mandans, explained to us the mode in which they make their large beads, an art which they are said to have derived from some prisoners of the Snake Indian nation, and the knowledge of which is a secret, even now confined to a few among the Mandans and Ricaras. The process is as follows: Glass of different colors is first pounded fine and washed, till each kind, which is kept separate, ceases to stain the water thrown over it; some well seasoned clay, mixed with a sufficient quantity of sand to prevent its becoming very hard when exposed to heat, and reduced by water to the consistency of dough, is then rolled on the palm of the hand, till it becomes of the thickness wanted for the hole in the bead; these ticks of clay are placed upright, each on a little pedestal or ball of the same material, about an ounce in weight, and distributed over a small earthen platter, which is laid on the fire for a few minutes, when they are taken off to cool; with a little paddle or shovel, three or four inches long and sharpened at the end of the handle, the wet pounded glass is placed in the palm of the hand; the beads are made of an oblong form, wrapped in a cylindrical form round the stick of clay, which is laid cross-wise over it, and gently rolled backwards and forwards till it becomes perfectly smooth. If it be desired to introduce any other color, the surface of the bead is perforated with the pointed end of the paddle, and the cavity filled with pounded glass of that color; the sticks with the string of beads are then replaced on their pedestals, and the platter deposited on burning coals or hot embers; over the platter an earthen pot, containing about three gallons, with a mouth large enough to cover the platter, is reversed, being completely closed, except a small aperture at the top, through which are watched the beads; a quantity of old dried wood, formed into a sort of dough or paste, is placed around the pot, so as almost to cover it, and afterwards set on fire. The manufacturer then looks through the small hole in the pot, till he sees the beads assume a deep red color, to which succeeds a paler or whitish red, or they become pointed at the upper extremity; on which the fire is removed, and the pot suffered to cool gradually; at length it is removed, the beads taken out, the clay in the hollow of them picked out with an awl or needle, and it is then fit for use. The

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●301 beads thus formed are in great demand among the Indians, and used as pendants to their ears and hair, and are sometimes worn 'round the neck." (id 233.)

224 **Killing Buffalo On Ice.** "Friday, 29th. The weather clear, and the wind from the northwest. The obstruction above gave way this morning, and the ice came down in great quantities; the river having fallen eleven inches in the course of the last twenty-four hours. We have had few Indians at the fort for the last three or four days, as they are now busy in catching the floating buffalo. Every spring as the river is breaking up, the surrounding plains are set on fire, and the buffalo tempted to cross the river in search of the fresh grass which immediately succeeds to the burning; on their way they are often isolated on a large cake or mass of ice, which floats down the river. The Indians now select the most favorable points for attack; and, as the buffalo approaches, dart with astonishing agility across the trembling ice, sometimes pressing lightly a cake of not more than two feet square; the animal is of course unsteady, and his footsteps insecure on this new element, so that he can make but little resistance, and the hunter, who has given him his death wound, paddles his icy boat to the shore, and secures his prey." (id 239.)

532 **Indian Painting.** "Thursday, 4th. The day is clear and pleasant, though the wind is high from northwest. We now packed in different boxes a variety of articles for the president, which we shall send in the barge. A number of articles of Indian dress, among which was a buffalo robe, representing a battle fought about eight years since between the Sioux and Ricaras against the Mandans and Minnetarees, in which the combatants are represented on horseback. It has of late years excited much discussion to ascertain the period when the art of painting was first discovered, how hopeless all researches of this kind are, is evident from the foregoing fact. It is indebted for its origin to one of the strongest passions of the human heart; a wish to preserve the features of a departed friend, or the memory of some glorious exploit; this inherits equally the bosoms of all men, either civilized or savage. Such sketches, rude and imperfect as they are, delineate the predominant character of the savage nations. If they are peaceable and inoffensive, the drawings usually consist of local scenery and their favorite diversions. If the band are rude

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000 clination to coalesce. The Mandan and Gros Ventre (or Minne-
197 taree) languages are somewhat alike, and probably of a very distinct common origin; but no resemblance has yet been discovered
191 between either of these and the Aricaree ('Ricaras'). Almost every member of each trib understands the languages of the other tribes, yet he speaks his own most fluently; so it is not an uncommon thing to hear a dialogue carried on in two languages, one person, for instance, questioning in Mandan, and the other answering back in Gros Ventre, and vice versa.

"Many of them understand the Dakota tongue, and use it as a means of intercommunication, and all understand the sign language. So, after all, they have no trouble in making themselves understood by one another. These Indians must have excellent memories and 'good capacity for study;' for it is not uncommon to find persons among them, some even under twenty years of age, who can speak fluently four or five different languages." (p. 17-18.)

As showing the aptness of the Rees and Mandans in working in glass or absidian, Matthews says:

323 **Glass-Work—Beads.** "The articles of glass spoken of above
● 301 are chiefly of two kinds. First, large, globular, or ellipsoidal beads; and, second, flat, irregularly triangular plates or pendants, which are glazed only on one side, and have a hole at the apex. The art of making these deserves more than a mere mention, since it is commonly believed that the aboriginal Americans, even the more civilized races, knew nothing of the manufacture of glass at the time of the Columbian discovery. The very earliest ethnographical account we have of the Aricarees and Mandans shows that they knew how to make glass beads; and there is no doubt that the process employed in 1804 was essentially the same as that employed today." (Here follows the account given by Lewis and Clarke, already set forth herein and quoted by Matthews; after which he resumes:)

Not Glass Product. "This art is now only occasionally practiced in the village, and is mostly confined to the making of the flat triangular pendants. I have heard the process described in much the same way as in the above quotation. From this quotation, however, which is in part ambiguous, the inference might be drawn that the ornaments, when completed consist entirely of

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glass. Such is not the case in those I have seen; on the contrary, they consist of a core of baked earth covered with a thin shell of glass; and they have the appearance of having been perforated before heat was applied. But in the matter of making the holes, the process may have been changed, or there may have been two ways of doing it." (p. 20-21.)

Rees and Mandans—Glazed Ornaments? "The art of making these ornaments would appear to be old; yet the process as it existed in 1804 was evidently in part recent, since the Indians obtained the glass which they used from the whites. I have been informed by the Indians that in old days the art flourished among the Aricarees as well as among the Mandans; and certainly at the present day the Aricaree women understand it. I had two of the triangular pendants made to order in 1870, by an Aricaree woman, to whom I furished the blue glass necessary. When I gave instructions to have the articles made, I was invited to witness the process, but circumstances prevented me from doing so. One of these pendants was sent to the Smithsonian Institution. It is strange, if true, that these Indians should have obtained their knowledge of this art from the Snake Indians, a ruder and equally remote tribe. It is also strange, and undoubtedly true, that in 1804, as well as now, they did not make their glass, but obtained it ready-made, and merely fused it for their purposes, obtaining it, doubtlessly, from the whites. It is strange that within a few years after glass beads of European manufacture were first introduced among them, and when such beads must have commanded a high price, they should pulverize them and use the powder in making ruder and more unsightly articles after their own design. But it is not probable that they should have learned such an art from civilized people prior to 1804, when they had as yet seen but few whites, and when the whites they had seen were mostly rude Canadian frontiersmen, among whom it is not reasonable to suppose there were any persons versed in glass-making. I have heard Indians say, with uncertainty, that in former times they found glass in the hills, and pounded it for their beads; meaning perhaps that they used natural glass, which may be found where lignite beds have taken fire, and elsewhere on the upper Missouri. In view of all these facts, I have conjectured that they had the art of making glazed earthern ornaments before

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323 the whites came among them; and that when they saw the bril-
● 301 liantly colored beads of the traders, they conceived the idea of improving their art by using these beads. If they ever possessed the art of making glass de novo, there is no record, tradition, or other evidence of it, that I have been able to find."

Was It Ancient Art. "One of many reasons, though perhaps an insufficient reason, for believing the art to be of no recent origin among them, is that they used the triangular pendants, not as ornaments only, but as evidences of betrothal, as long ago as
[584] the oldest men can remember. When a girl was promised in marriage in her infancy by her parents, as was not infrequently done, one of these pendants was tied to her forelock so as to hang down over her forehead. When the promise was fulfilled, the husband removed the pendant and threw it away." (p. 22-23.)

439 **Inter-Tribal Trade.** "With the nomadic tribes around, they exchanged their agricultural produce for horses, and, recently,
[824] for robes. When the Dakotas saw a certain flower (Liatris punctata) blooming on the prairie, they knew that the corn was ripe, and went to the villages of the farming Indians to trade. From
721 the time they came in sight of the village to the time they disappeared there was a truce. When they had passed beyond the bluffs, they might steal an unguarded pony or lift a scalp, and were in turn liable to be attacked." (p. 27.)

439 **Trade With Pacific Coast—Shells.** "It appears probable that they once carried on trade indirectly with the tribes of the Pacific coast, for they had Dentalium shells similar to those obtained on the Pacific and they prized them so highly that the white traders found it advisable to obtain them for the trade. As late as 1866, ten of these shells, of inferior size, costing the traders only a cent a piece, would buy a superior buffalo robe, and formerly only two or three of the same quality were paid for a robe. Modern traders, with whom the writer had conversed, obtained their shells from eastern importers, and know nothing of the original source of supply. They supposed them to come from the Atlantic coast or the Great Lakes, and called them 'Iroquois shells,' which is probably their corruption of the Chinook 'hyakwa;' but it is possible the reverse is the case.

439 "They also used, and still use, as ornaments, fragments of the
301 **Abalone** shells (one or more species of **Haliotis**) of the Pacific.

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These are now supplied to the trade under the name of California shells. Ten years ago, one of these shells, unpolished, sold for a good robe. There is little doubt that they used Abalone, Dentalium, and other sea shells before the traders brought them. Old traders and old Indians say so. Even as late as 1833, it would seem that they had not yet become a regular part of a trader's outfit; for Maximilian says of the Mandans: 'They do not disfigure the bodies; only they make some apertures in the outer rim of the ear, in which they hang strings of beads, brass, or iron rings of different sizes, or shells, the last of which they obtain from other Indian tribes. If they are questioned respecting these shells, they answer that they were brought from the sea.'' (p. 28.)

Matthews quotes the following expressions from D. D. Mitchell, found in Schoolcraft's work, concerning visitors to the Mandans in the eighteenth century:

McIntosh's Early Visit. ''In a letter published in Schoolcraft's **Information Respecting the Indian Tribes,** the writer, D. D. Mitchell, says, speaking of the Mandans: 'The early portion of their history I gather from the narration of Mr. McIntosh, who, it seems, belonged to, or was in some way connected with, the French trading company as far back as 1772. According to his narration, he set out from Montreal in the summer of 1773, crossing over the country to the Missouri river, and arrived at one of the Mandan villages on Christmas day.' I have never seen McIntosh's account, nor have I seen any more extensive notice of it than the one given by Mr. Mitchell; and from this, it does not appear that McIntosh visited any of these agricultural Indians except the Mandans.'' (p. 29.)

And Matthews expresses the view that British and French traders and interpreters were among the Mandans prior to 1804, all of which appears in evidence hereinbefore submitted. He believes the earliest Europeans to reach them were from Hudson Bay territory, but he was, as he admits (p. 29), unaware of Verendrye's expedition referred to by Catlin, who is criticised by Matthews for failing to ''tell us where the account of the expedition of 1738 is to be found,'' adding: ''No other mention of the journey has ever been seen by me.''

Matthews thus refers to the peaceable relations nearly always existing between the Mandans and Rees and the Americans:

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even the few surviving Mandans were driven from their own huts. Subsequently these tribes were again thus afflicted, and from one who was then stationed at Fort Clarke and an eye-witness of the fact, I am informed that suicide was committed by the victims throwing themselves over the bluffs of the river to the rocks below. De Smet states that both the smallpox and cholera created havoc among the northern Indians in 1851." (p. 227.)

The making of glass beads by the Mandans and Aricarees is alluded to by Wheeler, who says:

Glass Beads, Etc. "The Lewis and Clarke narrative for March 16th describes a process for making glass beads known to the Mandans.

"The Indians did not make the glass itself. This they obtained from the whites, but there is evidence that, prior to the appearance of the traders, they used obsidian, or natural glass, for this purpose. Dr. Matthews, as late as 1870, had flat triangular blue glass pendants made to order by an Aricaree woman, he furnishing the glass.

"These people also made unglazed pottery, mats, and baskets, ladles and spoons, from the horns of the Rocky mountain sheep (Ovius Montana) and the buffalo, and from the shoulder-blades of the bison they fashioned the hoes with which they hoed the ground in very early time. Since the whites came, the crude implements of the old days have been mostly supplanted by our household, garden, etc., utensils; but, in 1902, I purchased a fine sheep-horn ladle apparently in daily use still." (p. 228.)

Steinbreuck's Observations. Hon. E. R. Steinbreuck, field officer of the State Historical Society of North Dakota, makes the further statement to the writer, in a letter dated May 24th, 1908, concerning the Mandan deserted villages, and their former habitat, as follows:

Unsolved Problems. "I think it is a difficult and as yet unsolved problem, to write the history of the Mandans, as aborigines of South Dakota. We have the end of the trail, not so the beginning. We don't know for certain where the Mandans came from. The end is in North Dakota and that is also the beginning of the traditions of the present Mandans. Their entire knowledge of their origin is limited to the Heart river region in North Da-

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body. The small boys went naked but the girls wore a leather dress similar to those of the older women. The woman's dress was the buck-skin tunic which went just below the knee, a girdle held it at the waist, the sleeves were open and the base of the skirt was often fringed. Bead necklaces and earrings were worn, and leggings which did not reach to the knee. The men also wore leggings which were the counterpart of those found among the other plains tribes.

Although the Mandans ordinarily dressed very plainly, yet for the feasts and ceremonies they arrayed themselves as gorgeously as did any of their neighbors, and in practically the same way. Then they wore richly embroidered leather shirts, moccasins covered with quill work, necklaces of elk teeth, bears' claws, odorous roots and large glass beads, with fine painted and embroidered robes, tobacco pouches, quivers, medicine bags, and all the paraphernalia of the plains ceremonial dress. Scalps were used as among the Dakotas, ceremonial pipes and bows were carried. The head-dresses of war eagle, hawk, crow, and raven feathers were worn by members of different societies and occasionally the head-dress of two small polished pieces of buffalo horn was worn. This last was found frequently among the Dakotas. Antelope and deer hoofs were used often as a fringe of bangles along the shirt hem or the sides of the leggings.

The Mandans had a peculiar method of dressing the hair, unlike other Siouan tribes but very much like the Arikara. The hair of the men was allowed to hang down to the thighs, or even to the knees, it was separated into a number of strands, each of which was stuck along its whole length, two or three inches apart, with lumps of mixed glue and colored clay, making nearly solid plaits one and a half inches thick. Oftentimes these plaits were pieced out with beaver skin strips or hair from scalps. One lock of hair hung down forward over the nose, and this was unornamented except for a red ribbon tied about it. There were two copper strips covered with blue and white glass beads woven with the hair on the sides. These hung by one end and were also decorated with dentalia. On the back of the head was an ornament, flat, three or four inches thick, of wood or twisted metal wire. It was fastened to the hair and

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223 171 the pit where it was dispatched and the hunter waited for another. This method was also used by the Hidatsa, and so in fact nearly all the Mandan hunting methods and customs were duplicated among their neighbors. The only important exception was the Mandan custom of giving a share of the meat to anyone who might come to the home of a successful hunter and ask for it. Henry tells us that the Hidatsa and Amahami did not have this charitable custom.

721 WAR:— Among most of the Indians, war was the chief occupation of the men, and the Mandans in this respect differed little from the other tribes. They were constantly in danger from their more numerous enemies, the Dakotas, and in addition frequently had disputes with other smaller bands. The Mandans were not a warlike people, and fought only when necessary; but when the time came they were among the bravest and most fearless warriors of the region. Maximilian says that they had been known to send war parties as far as the Rocky Mountains against the Blackfeet and as far east as the Red River against the Ojibwa. Their chief enemies were, however, the Dakota, the Cheyenne, and at times the Arikara. The custom of sending out war parties was not as usual here as among 721 their neighbors, the Hidatsa. The system of rank in the village 554 was to a considerable extent based upon military prowess; 301 the wearing of different insignia which indicated each man's 302 deeds was a common device. Those who had made a coup wore a wolf's tail at the heel of their moccasin. If a man was the first of a party to touch and kill an enemy, he painted a spiral line about his arm, with another winding in the opposite direction with three cross stripes. For the second enemy he painted his left legging a reddish brown. If he killed an enemy in equal fight before any other enemy was slain, he could put a wolf's tail around each foot. For the third coup two lengthwise stripes with three cross stripes were painted on the arm, this was the most honorable coup and no other distinctive marks were in use, except that another eagle feather might be worn in the hair for each additional coup. If a man made his coup after others were made, the end of the wolf's tail was cut off. Six little wooden sticks worn in the hair showed that a man

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had been shot six times; some wore a wooden knife, a sign they had killed an enemy with a knife. Maximilian describes one man, a chief, whose face was painted half yellow and half red, with stripes made by rubbing the color off; his arms had seventeen lines showing the number of his deeds, and on his breast, in yellow, was a hand showing that he had made prisoners.

When a youth first wished to lead a war party he at once acquired a medicine. Then he solicited his young men friends by presents and assurances of the efficacy of his medicine and after feasts and dances he departed with as many followers as he could get. In the large war parties there were four real leaders and sometimes three others called bad leaders. Each real leader carried a medicine pipe in a case on his back. To become a chief it was necessary to begin as a war party leader, then to kill a man while in a party where the candidate was not a leader. Again, while following another leader, he must be the first to discover the enemy and kill one of them, and lastly he must have owned at some time a white buffalo hide. Each warrior carried about his neck the whistle of his band, and at the moment of falling upon the enemy these were blown and the war-cry was sounded.

The Mandans seldom took male prisoners but even when taken they were never tortured. As soon as a prisoner had entered the village and eaten corn he was considered as one of the nation; the women, however, could go out and meet the returning party and kill the prisoners then. Scalps were dried and used in decoration. When a successful war party returned they were met by the women and children who entered the village with them dancing the scalp dance. The warriors painted the face, and often the whole body, black, and the scalp dance was danced in the medicine lodge four nights, then later in the middle of the village. If no Mandan was killed in the campaign, the dance was kept up for six months.

In all these war customs we find nothing more than the general plains ideas such as were found in all the Sioux tribes and among most of their neighbors.

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Plate XXXVI, figs. *s* and *t*, shows two bone fish-hooks which were unearthed. Figs. *u* and *v*, on the same plate, figure two pieces of worked bone which may be fish-hooks in the process of manufacture.

Bone was made into a great number of ornamental objects. Of these, beads were the more numerous in the remains. Bone beads were usually made from the leg and wing bones of birds. Plate XXXVI, figs. *l* to *o*, are bones from which beads have been wholly or partially cut off. Plate XXXVI, figs. *a* to *k*, are beads of different sizes, ranging from an inch and a half to a quarter of an inch in length, and of varying diameters.

"Bracelets" made from the rib bones of small animals are shown in Plate XXXVI, figs. *w* to *z*. These are usually grooved on one side and rounded on the other, and perforated at one end. While calling these bracelets it is difficult to understand just how they were used as such and they may have been simply pendants.

Plate XXXVI, fig. *r*, represents a bone object, with notches on the four sides much like the rectangular stones previously described. This object is flat on one side and curved on the other and has a high polish.

Plate XXXVI, figs. *p* and *q*, are fragments of buffalo shoulder blades which have perforations, their use being uncertain.

FIG. 10. A BONE BUCKLE. ½

Fig. 10 shows a curious piece of bone which probably served as a buckle. It is made of the outside portion of a buffalo rib.

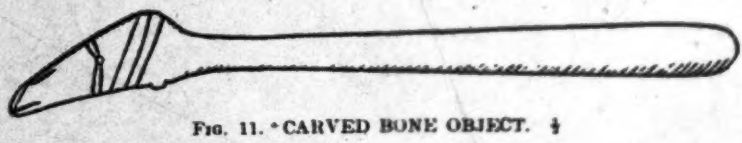

FIG. 11. CARVED BONE OBJECT. ½

The only piece of realistic art found is shown in Fig. 11. This bone is beautifully carved and polished. One end is incised to represent a crane's head, while the rest is rounded off to

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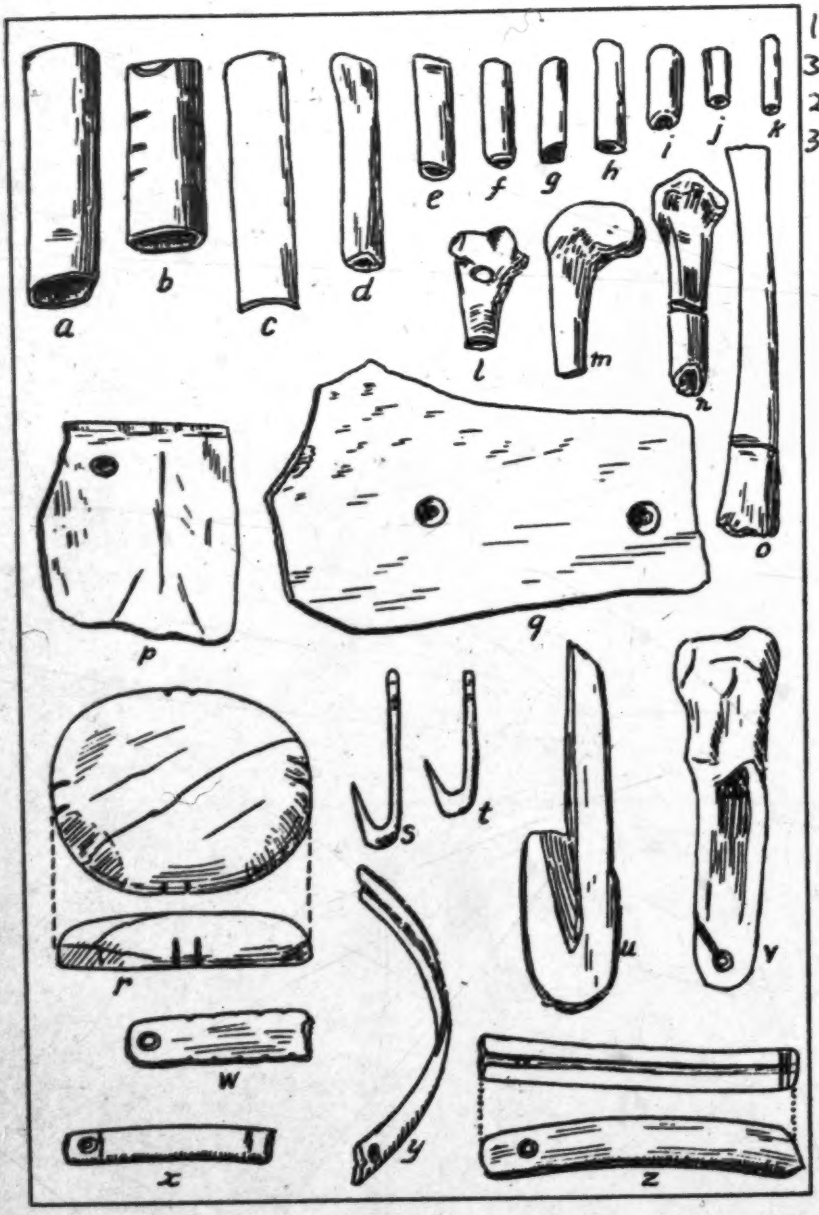

SMALL BONE OBJECTS. ½

[Facing p. 172]

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The mode of purchase, as described by Maximilian, closely resembles that followed in buying membership in the other organizations. The boys desiring to become members approached the owners, addressed them as "fathers," and secured in exchange for blankets, cloths, horses and powder, the dances, songs, and regalia characteristic of the society. In this connection the Prince does not mention the feasting of the fathers, but the custom is referred to by my informants: Little-crow's group entertained the sellers for thirty, and that of Yellow-hair's husband for twenty nights.

One noteworthy addition to the purchase ceremony had become possible in later times through the change in the age of the members. As the Crazy Dogs were no longer boys as in Maximilian's day, but married men, the surrender of wives as a partial payment was no longer out of the question. As a matter of fact, I have no direct statement to the effect that wives were surrendered in this instance, but Yellow-hair's account strongly suggests that such was the case. According to this authority, all the women attended the purchase of the Crazy Dog membership. A rope was stretched between two poles and from it were suspended three headdresses and three sashes. On each of the twenty nights of entertainment six women removed their insignia, took them outdoors, pressed them to their breasts, and finally brought them back and hung them up again. Then six other women went through the same performance, and so on.

In view of Black-chest's statements as to the purchase of the Little Dog society (p. 304), I am inclined to believe that Yellow-hair's account is incomplete and that the women who took down the regalia and passed outdoors were offered as a part payment for the benefits to be derived from the fathers. This interpretation is confirmed by Maximilian's repeated reference to the wife-offering as a feature common to all the higher societies of the Mandan and Hidatsa.

The badge of all members, according to the Prince, was a whistle made from the wing-bone of a wild goose. Yellow-hair says that this whistle was suspended from the neck by means of a quill-wrapped string. Everyone carried a rattle of globular or ring shape. The rattles were trimmed with raven wing-feathers. To the back of the head members attached an ornament of split raven wing-feathers. Some of the Crazy Dogs wore neither shirt nor leggings, but daubed their bodies with yellow paint. While dancing, members were permitted to bear lances.

From the rank and file there were distinguished, in Maximilian's day, three officers wearing a long, broad strip of red cloth extending down the back, from neck to foot. Yellow-hair also speaks of three sash-wearers; the red cloth was edged with white, and a slit made it possible to slip the sash over the head. At the shoulder, near the white edging, there was attached

4: Lowie E-5 (1910-1911) 1913
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575 535 292 302 A dance of the "Dog society" of Ruptare village that was witnessed by Bodmer is described by Maximilian. After a performance in their lodge, the members, twenty-seven or twenty-eight in number, advanced towards the Fort. Some were clad in beautiful robes or bighorn-skin shirts, others in red cloth shirts, or blue and red uniforms. Some exposed the upper part of their body, on which coups were indicated in reddish-brown paint. In this connection the Prince speaks of *four* Real Dogs, all wearing huge bonnets of raven or magpie feathers, tipped with small white plumes, while in the center there was a fan of the tail feathers of a wild turkey or eagle. Round the neck each of these officers wore a long strip of red cloth, which extended down the back as far as the calves and was knotted in the middle of the back. Two additional officers wore similarly colossal bonnets of yellowish owl feathers, with dark oblique stripes, and one had a large, horned war-bonnet with a feathered streamer hanging down in the back. All others were ornamented with a bunch of thickly-set raven, magpie, or owl feathers, which was considered emblematic of the society. All members wore long whistles, and carried in their left arm some weapon, while the hoof rattle was held in the right hand. A circle was formed. In the center [534] there was a large drum, which was beaten by five poorly clad musicians; in addition to these men, who were seated, two drummers stood on the side, beating hand-drums. After whistling in their places in accompaniment to the rapid and violent beats of the drum, the Dogs suddenly began to dance, dropping their robes to the ground. Several of them danced in the middle of the circle, leaning their bodies forward, jumping up some distance with both feet and coming down firmly on the ground. The other Indians danced without any attention to orderly arrangement, crowding one another, turning their faces towards the circle, and occasionally joining in lowering the head and upper part of the body.[1]

575 534 292 ●301 Wounded-face says that the rattle (wĭ'o oxerō're) consisted of a stick covered with buckskin, to which the hoofs of young buffalo were attached. There were two men with sashes, which were half green and half yellow, and which were decorated with feathers. The skin cap had magpie feathers tied to it in a large bunch, and a white plume was fastened to every feather. Two eagle feathers, together with owl feathers, were also used for a head ornament. A large whistle was suspended from a wide strip of skin decorated with quillwork. The body was painted red. All the members carried the hoof-rattles, and sometimes they beat a drum or a log with them. All the Dogs were portly old men, slow in their dancing. Wounded-face thinks the society originated with the Hidatsa.

[1] Maximilian, II, 309–311.

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each tipped with a thick white plume, adorned the head. One member carried a beautiful fan of white feathers, and wore on the head a complete swan's tail, each feather of which was decorated with dyed horsehair. The members wrapped themselves completely in their robes, and carried bow-lances trimmed with feathers, colored cloth, glass beads, and the like; most of them had fox skins attached to their heels. Several men beat a drum, while the rest formed a circle and imitated the sound of buffalo bulls. After they had danced for a while, the spectators threw a quantity of tobacco down for them, whereupon they departed for the village in the woods, taking off their wigs on the way. In another place, the Prince mentions rattles as well as drums, and states that the bow-lances were also decorated with bear guts.[1]

Black-Tail Deer Society.

All the old men above fifty were, according to Maximilian, members of the Black-Tail Deer organization (cu'psi ō'xat'e). Two female attendants cooked and served fresh water during a dance. All of the men wore a wreath of grizzly claws round the head, and displayed their honor marks in the form of feather head ornaments, braids of hair on arms and legs, scalps, painting, etc.

Wounded-face says that the organization originated on the Bad Creek, near the Heart River. One day two young men with arrows stayed on a high wooded hill by the Creek. They dug a deep pit, put sticks across, and covered them with grass. They wanted to snare some animals. One morning one of the men went towards the trap. As he drew close, he heard signs of a trapped animal. He was glad, looked inside, and saw that he had caught a large and very fat black-tail deer. He fitted an arrow to his bow, but the deer said, "Don't shoot me." "Why not?" "You are my son, you must not shoot me. Make a path for me to get out." The young man obeyed, and the buck got out. Then he said, "You are a young man, and I know what you desire: honor marks. I have the power to give them to you, but you have many other fathers, who will instruct you later." He stretched his legs, jumped away, and went some distance. Then he stretched his legs again, and sang a song. When his song was ended, he went towards a wooded hill. The young man knew there was a house there. It belonged to the Deer, and the door closed with a thud. The house was the Black-Tail lodge.

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[1] Maximilian, II, 145f., 281f.

4: Lowie E-5 (1910-1911) 1913
NQ17 Mandan NQ17
Hidatsa NQ14

M H 575 527

The charms of most of the squaws in this "Goose Band" appeared to have faded long ago: they were evidently past the bloom of youth, and their voices and tempers had not improved in consequence. However, on this occasion they endeavored to look their best with the aid of paint and finery, in which respect they are not far behind their white sisters of more civilized climes. A row of poles resting upon forked sticks is put up, over which are hung in profusion pieces of fine, fat, dry meat, which have been carefully saved for this occasion. A band of four or five drummers take their seats close to one end, and a double row of squaws next to them facing each other. Each woman carried a bunch of long seedgrass, the favorite food of the wild goose, and at intervals all get up and dance in a circle with a peculiar shuffling step, singing and keeping time to the taps of the drum.

The spectators keep at a respectful distance and enjoy the fun, which consists in the attempts of some of the young men to steal the meat from the poles, in which however they are often thwarted by the vigilance of a few wise old "geese" who are constantly on the alert to prevent theft. If successful, the meat is carried off in great glee to some lodge, where they cook and eat it at their leisure. These exquisites are elaborately gotten up with bunches of raven plumes fluttering from their scalp-locks, and stripes of white and yellow clay upon their bodies, comprise their only covering.

M H [301 302]

Finally, one of the old men (who have been thumping assiduously on the drums all the while) takes his place a few hundred yards off on the prairie, and a grand race by the whole goose band follows. All form in line together, and run around the old gander before returning to the starting point.

The race over, the scaffolds are taken down, a feast prepared, and the meat remaining on hand cooked and eaten. For the rest of the day the band danced around among the different lodges, and of course paid a visit to the fort before concluding. On these occasions a few yards of calico or some trifling gifts are always expected to be thrown to the "Medicine" by the traders.[1]

M H 241

It is probable that the Hidatsa and Mandan had several corn ceremonies distinct from one another and from the performances of the Goose society. Catlin describes a green-corn ceremony involving a dance of four men with corn stalks round a kettle with boiling green corn, followed by the ceremonial friction of new fire, but his account has been discredited by Matthews.[2]

H 241

An Hidatsa ceremony performed in honor of the mythical Old-woman-who-never-dies, for the purpose of securing abundant corn crops is described by Mr. Curtis.[3] The corn singer figures prominently in this account but nothing is said of a women's society. However, we are told that those were invited to participate whose medicines consisted of various birds supposed to be children of Old-woman-who-never-dies and therefore peculiarly appropriate to the occasion.[4] Say describes a corn dance in which women play an important part, but does not identify them with any particular society:

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[1] Boller, 147–149.
[2] Catlin, I, 188–190; Matthews, 47.
[3] Curtis, IV, 148–152.
[4] Ibid, 150.

4: Lowie E-5 (1910-1911) 1913
NQ17 Mandan NQ17

575 773 539 delighted. He said, "I like this society. I wish to add something to your feather." Then he broke off some (unidentified) grass, and tied it to the feather. In the dance these feathers were meant to shake. Kinumakci said, "I will give you one of my songs." And he gave the man a song quite different from other songs. When Kinumakci had done singing, the visionary told the women whom he had organized

[292]

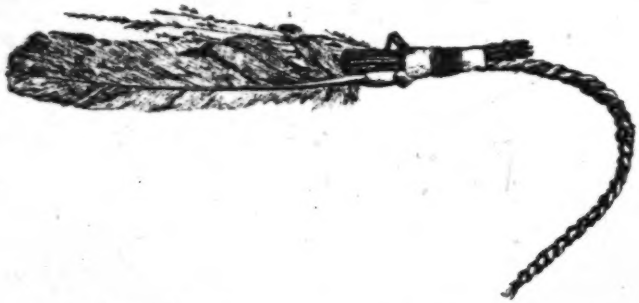

Fig. 15 (50.1–4329). River Society Head Ornament. Length, 61 cm.

to take their head bands, untie them, smooth them out, and put them down on the ground. The women obeyed, and the head bands turned into snakes and crawled away. From that time on the society was kept up.

575 773 •301 Two-chiefs adds to the account as just given that several other beings made contributions to the dance regalia. The eagle feathers were distributed among the original dancers by the Eagle. The Bear gave them his claws to be strung for a necklace. The Mink allowed them to use his skin and claws: the two leaders and the two rear officers were to wear mink-claw necklaces, while the four middle officers were to wear a minkskin necklace, to which were attached bluish shells.[1] The organizer of the society selected four male singers and picked out for membership a number of women ranging in age from twenty to thirty. Calf-woman substitutes the mythical character I'tsi'kawa'herec[2] for Ki'numakci, and the Otter for the Mink.

575 432 One day Hides-and-eats was called by her friends to attend a meeting. This was shortly after the time of the smallpox. Very few of the River women had survived the epidemic; all of them had been very old women, about Hides-and-eats' present age. The young women called the survivors, heaped up property before them, and expressed their desire to purchase the [608] society. The older group consented to sell. In this instance the sellers for some obscure reason were not considered the purchasers' mothers. Hides-and-eats and her comrades remained in this society for ten years. Then

[1] Two-chiefs gives twice the number of officers fixed by Hides-and-eats.
[2] This is probably the Hidatsa equivalent for Ki'numakci.

4: Lowie E-5 (1910-1911) 1913
NQ17 Mandan NQ17

younger women called them and offered them property. "Then we adopted them and called them our daughters." Sometimes it happened that a single individual wished to join. In such a case she might buy a head band from a father's sister and become an additional member without replacing anyone. This, however, was not the regular way of entering the society.

In Hides-and-eats' time, there were two male head-singers, who called in five young men and taught them to sing, for which they received a compensation and were called "fathers" by the young men. From another statement by the same authority it would appear that the five men bought the right of singing and drumming from their predecessors in very much the same way as the young women bought the right to membership.

The officers of the society included a leader wearing a necklace of bear claws attached to otterskin; a rear officer with the same badge; and two middle officers with a loose-fitting white-shell necklace hanging down a few inches below the neck in front. There was one special member who surrendered to the society her earth-lodge to dance in; in Hides-and-eats' time this member's name was One-corn-seed. Calf-woman, who was one of the officers wearing a shell necklace, kept the dance-lodge, because her parents loved her dearly and never refused her anything. The ceremonial dance lasted four nights, the actual dancing beginning before sunset. The members were expected to remain in the earth-lodge during these four nights.[1] Some women, however, would clandestinely absent themselves and go home. As soon as the other members discovered their absence, they went to the woman's house, and sang outside, "Our friend, get up and come out here again." The drummers beat their drums, and the members, if necessary, seized the truant and brought her back to the dance lodge by force. The close of the performance was marked by a cleansing ceremony. The musicians tied together peppermint (?) stalks, and with these they brushed the members' bodies, from the shoulders down. The object of this was to remove the mysterious (xo'pinic) properties with which the members were endowed while dancing. In Calf-woman's time only one man, Bad-shirt performed this ceremony; he was paid with calico goods and food. Painted-up said the brusher was the singer of the Bird ceremony. The ceremonial cleansing took place only after the performances of the three *sacred* women's societies, that is, the River women, Goose women and White Buffalo women organizations.

Two-chiefs said that during the four nights' performance the head bands were suspended from a rawhide rope passing round the earth-lodge, and

[1] That is to say, they were not to sleep with their husbands. But if any member had a little child at home, she might go there to attend to its wants. In this case she was brought back to the lodge before daybreak.

4: Lowie E-5 (1910-1911) 1913
NQ17 Mandan NQ17
Hidatsa NQ14

M 575 [301]

members were expected to sleep below these headdresses. During part of the dance the women wearing bearclaw necklaces, (that is, the leaders and rear officers) performed alone, and were then supposed to present gifts to their own aunts or uncles. The middle officers also performed when a special song was sung, and they were expected to make a similar distribution of gifts. At the conclusion of the whole ceremony, the members sat down in a circle and placed their crowns in front of them. A man whose personal medicine was the Eagle or the Thunder was summoned to purge first the headdresses, and then the women themselves. Then, after the removal of the eagle feathers, which were saved for another occasion, the head bands were taken to the outskirts of the village, and abandoned there.

M [183]

H 575 432 527

Buffalo-bird-woman gave the following account of the purchase of the River Women, or, as she called it, Grass Crown, society. Her statements, she said, also applied to the Skunk society. A male "friend" led the procession of purchasers, carrying a pipe[1] to the lodge of the sellers. The girls or women pretended to weep in feigned expectation of the possibility that their offer to buy the society might be declined by their mothers. On the first evening they merely stated their request, saying "Mothers, we desire to get this society, we do not know how to get it." As soon as the mothers had consented to give up their society, they pretended to cry, saying, "We have lost our songs." Then there followed ten nights during which the "mothers" were entertained by the purchasers. On the first of these nights the aunts[2] danced four times, whereupon each buyer brought a kettleful of food to her aunt. This was repeated every following night. On the tenth night, each daughter gave a special present to her mother and put a pipe before her, which was smoked, as before, by a male friend, and then returned. On the next evening each mother called her daughter to her own lodge and gave her a new suit of clothes, including head band, dress, and robe. It is not clear whether it was on this or another occasion that the mothers served food for their daughters, the statement being that this took place after the first dance by the new Grass Crown women. If two or three candidates had the same woman for their mother, the latter was not a real aunt of all of them. If the mother, in such a case was an officer, only one of her daughters received the office. When Buffalo-bird-woman bought the society, there were four women having a joint mother, who had considerable difficulty in getting together the requisite amount of clothing for the four novices. The officers were not selected. It depended merely on the novice's mother whether a novice became an officer. If the mother happened to be an officer, her badge and office were simply transferred to the purchaser.

[1] This pipe was smoked by a male "friend" of the sellers.

[2] See p. 227.

6: Wied-Neuwied T-5 (1832-1834) 1843 NQ17 Mandan NQ17

wanting even in old people, though, in the latter, they are often worn very short, which is chiefly to be attributed to their chewing hard, dry meat. The women are pretty robust, and sometimes tall, but, for the most part, they are short and broad shouldered. They are but few who can be called handsome as Indians, but there are many tolerable and some pretty faces among them. It is usually said of the Mandan women that they, in some respects, have a natural conformation, such as Le Vaillant and Peron ascribe to the Hottentot women; but it seems to be owing, in the Mandan women, less to nature than to artificial means.* The children have frequently slender limbs, and very prominent bellies. Deformed persons are very rare among the Mandans. I, however, saw a very little dwarf with a long, narrow face, and one man who squinted. Persons who had lost the sight of one eye, or with a cataract, are by no means uncommon. There were several deaf and dumb, among whom two brothers and a sister were all born with this defect. Some goitres, or, rather, thick necks among the women, are, doubtless, caused by too great exertions in carrying burdens on their backs. Instances where joints of the fingers are wanting are frequent, but these come under the head of voluntary mutilations.

The colour of these Indians is a fine brown, sometimes reddish, more or less dark, which might, sometimes, come under the denomination of copper colour. In some it is more of a greyish-brown, in others yellowish; after a thorough ablution the skin of some of them appears almost white, and even some colour in their cheeks.† They do not disfigure their bodies, only they make some apertures in the outer rim of the ear, in which they hang strings of beads, brass or iron rings of different sizes, or shells, the last of which they obtain from other Indian tribes. If they are questioned respecting these shells, they answer that they were brought from the sea. These Indians are vain, and in this respect childish, like all savage nations. They are very fond of ornament, and the young men have always a little looking-glass suspended from their wrists. The traders sell these looking-glasses in a pasteboard case, which, however, is immediately changed for a solid wooden frame, and attached to the wrist by a red ribbon or a leather strap. The looking-glasses are framed in various ways; the rude frame is often painted red, or with stripes of different colours, with footsteps of bears or buffaloes carved on it. Nay, sometimes these

* Hanc deformitatem a viris ipsis ut dicunt, tractibus saepe repetitis producitur. In nonnullis labia externa in orbem toto ad quatuor digitos transversos prominent; in aliis labia interna valde pendent; immo virorum ars in partibus ipsis figuras artificiose fictas format.

Feminae hac carinate earum parvi aestimant, et neglecta est.

Mando est in Mandanis, Mannitaris, et in Crows, magis autem in Mannitaris; in Mandanis, a mulieribus dissolutis, magis quam ab omnibus hic non perversum adhibetur.

† Volney has many inaccuracies in what he says of the colour of the Indians. (Vol. II. p. 435.) According to him, the children are born quite white like the Europeans; that the women are white on the thighs, hips, and lower parts of the body, where the skin is covered by the clothing; that it is wholly erroneous to suppose that the copper colour is natural to them, &c. Mr. Van Hyushuhh has long since refuted all these assertions.

6: Wied-Neuwied T-5 (1832-1834) 1843 NQ17 Mandan NQ17

301 frames are of a considerable size, divided at one end like a boot-jack, and ornamented with brass nails, ribbons, pieces of skin and feathers (see the annexed woodcut of a hand looking-glass). Some

had very ingeniously fastened this important appendage to their fan made of an eagle's wing. The Indian dandy is constantly consulting his mirror, and, if he has been travelling, especially in the high winds so prevalent here, he immediately has recourse to his looking-glass, and his disordered dress is most carefully arranged.

302 301 It is remarkable that the men are far more vain than the women, and the latter are obliged to be greatly inferior to the lords of the creation in their attire and adornments. The costume of the Mandans is rather simple: by far the greatest attention is paid to the head-dress. Their hair is parted transversely across the middle of the head, the front hair combed smoothly down, and generally divided into three flat bands, two of which hang down on the temples, and are generally plaited. To these plaits they attach the ornament already mentioned, which consists of two strips of leather or cloth closely embroidered with white or azure glass beads, and intertwined with brass wire, as represented in the portrait of Pehriska-Ruhpa (Plate XVII). If the ground of this ornament is red or blue, it is studded with white beads, and if the ground is white the beads are blue. They put this ornament in their hair and pull it over the temples; a long string is fastened to the under part, which reaches to the waist, and is adorned with alternate rows of blue beads and white dentalium shells. Between these two singularly decorated plaits there is, in the centre of the forehead, a smooth flat lock reaching to the nose, which is not ornamented, but only tied with a red ribbon. The back hair falls smoothly from the crown of the head to the waist, and is divided into many tails, an inch and a half or two inches broad, which are smeared with brownish or red clay. When the hair is not naturally long enough it is frequently lengthened with other human hair, often that of enemies whom they have killed, which is fastened on with rosin. At the back of the head they sometimes wear a long stiff ornament in the shape of a ruler, three or four fingers broad, made of small sticks entwined with wire, which is fastened to the hair, and reaches down to the shoulders. It is covered with porcupine quills, dyed of various colours, in very neat patterns. At the upper end of this ornament an eagle's feather is affixed horizontally, the quill end of which is covered with red cloth, and the tip is ornamented with a bunch of horsehair dyed yellow. The lower white half of the feather is frequently dyed red with vermilion, and the quill covered with dyed porcupine quills. Such feathers are represented in Plate XXI. Figs. 13, 14. When the Indians are not in their best dress, when they are travelling, or going to the chase, they fasten their long hair in a thick bunch.

6: Wied-Neuwied T-5 (1832-1834) 1843 NQ17 Mandan NQ17

When, however, they are full dressed, they put a variety of feathers in their hair, frequently a semicircle of feathers of birds of prey, like radii, or sunbeams, or a bunch of the tail feathers of the raven placed in a similar manner. Sometimes they have a thick tuft of owl's feathers, or small rosettes made of broad raven's feathers, cut short, in the centre of which is the tail of a bird of prey spread out like a fan. These feather ornaments are frequently determined according to the several bands or unions, of which I shall speak in the sequel. They likewise wear the large horned feather cap; this is a cap consisting of strips of white ermine, with pieces of red cloth hanging down behind as far as the calves of the legs, to which is attached an upright row of black and white eagle's feathers, beginning at the head and reaching to the whole length. Only distinguished warriors, who have performed many exploits, may wear this head-dress (See Plate XIII., which is the best representation hitherto given of it).

If they give away one or more of these head-dresses, which they estimate very highly, they are immediately considered men of great importance; the regular price of such a cap is a good horse; for a single eagle's feather is always valued at one or two dollars. On their buffalo robes they often represent this feather cap, under the image of a sun. Very celebrated and eminent warriors, when most highly decorated, wear in their hair various pieces of wood, as signals of their wounds and heroic deeds. Thus Mato-Topé (see his portrait, Plate XIV.) had fastened transversely in his hair a wooden knife, painted red, and about the length of a hand, because he had killed a Chayenne chief with his knife; then six wooden sticks, painted red, blue, and yellow, with a brass nail at one end, indicating so many musket wounds which he had received. For an arrow wound, he fastened in his hair the wing feather of a wild turkey; at the back of his head he wore a large bunch of owl's feathers, dyed yellow, with red tips, as the badge of the Menis-Ochata (the dog band).[1] The half of his face was painted red, and the other yellow; his body was painted reddish-brown, with narrow stripes, which were produced by taking off the colour with the tip of the finger wetted. On his arms, from the shoulder downwards, he had seventeen yellow stripes, which indicated his warlike deeds, and on his breast the figure of a hand, of a yellow colour, as a sign that he had captured some prisoners. A warrior so adorned takes more time for his toilette than the most elegant Parisian belle. The colour with which they paint their bodies is mixed with grease. When in mourning they colour the face and hands white. The women and children paint only their faces red, leaving the hair its natural colour. The Mandans and Manitaries, and all the Indians of the Upper Missouri, often wear the handsome necklace made of the claws of the grizzly bear. These claws are very large in the spring, frequently three inches long, and the points are tinged of a white colour, which is much esteemed; only the claws of the fore feet are used for necklaces, which are fastened to a strip of otter skin, lined with red cloth, and embroidered with glass beads, which hangs down the back like a long tail. Such a

[1] [This is one of the age-grade societies of the men. See also Cat. 116, pp. 355-56. --Analyst]

6: Wied-Neuwied T-5 (1832-1834) 1843 NQ17 Mandan NO17

Such a
301 necklace is seldom to be had for less than twelve dollars; and very often the owners of them will
[435] not part with them on any terms. The Mandans adorn themselves with many other kinds of necklaces, such as strings of glass beads, scented roots, or fungi, elks' teeth, for 100 or 150 of
291 which they will, in exchange, give a horse, or something equivalent. These Indians generally
302 wear no covering on the upper part of the body; the leather shirt of the Assiniboins, Sioux,
301 Crows, Blackfeet, and other nations that live more to the north and north-west, are seldom used among them; yet a few individuals have obtained them from those Indians, either as presents, or by barter. Even in the midst of winter, the Mandans wear nothing on the upper part of the body, under their buffalo robe. They paint their bodies of a reddish-brown colour, on some occasions with white clay; and frequently draw red or black figures on their arms. The face is, for the most part, painted all over with vermilion, or yellow, in which latter case the circumference of the eyes and the chin are red. There are, however, no set rules for painting, and it depends on the taste of the Indian dandy; yet, still, a general similarity is observed. The bands, in their dances, and also after battles, and when they have performed some exploit, follow the established rule. In ordinary festivals, and dances, and whenever they wish to look particularly fine, the young men paint themselves in every variety of way, and each endeavours to find out some new mode. Should he find another dandy painted just like himself, he immediately retires
[354] and makes a change in the pattern, which may happen three or four times during the festival. If they have performed an exploit, the entire face is painted jet black. Sometimes, though seldom, the Mandans adorn the wrist and upper arm with polished steel bracelets, which they obtain from the merchants; often they wear many brass rings on their fingers, and are, on the whole, excessively fond of ornaments and finery. The chief article of their dress is the ample buffalo robe, called mahita, or mih-sha, which is often very elaborate and valuable. In dry weather these buffalo robes are worn with the hair inwards, and in rainy weather with the hairy side outwards. They are tanned on the fleshy side, and painted either white or reddish-brown, and ornamented with a transverse band of blue or white glass beads, and three large rosettes of the same beads, often of very tasteful patterns, at regular intervals. The centre is frequently red, surrounded with sky blue, embroidered with white figures, or sometimes the reverse. The transverse band is worked with variously dyed porcupine quills, and is then narrower. This, however, is now old-fashioned, and was worn before the coloured glass beads were obtained in such numbers
532 from the Whites. Other robes are painted with a reddish-brown ground, and black figures, especially of animals; others have a white ground, with representations of their heroic deeds in black, or in gay colours, with the wounds they received, the loss of blood, the killed, the prisoners, the arms they have taken, the horses stolen (the number of which is indicated by the number of horse-shoes), in black, red, green, or yellow figures, executed in their yet rude style of painting. The

6: Wied-Neuwied T-5 (1832-1834) 1843 NQ17 Mandan NQ17

291 garment, with open sleeves, and a girdle round the waist; the hem of this dress is often scolloped and fringed; they ornament the wrists with iron rings, and tie strings of glass beads round their necks, and sometimes in their ears. Their leggins, called, by the Canadians, mitasse, are short, reaching only from the ankle to the knee. Their shoes are simple, and without any ornament.

301 Tattooing is in use among these people, but by no means general. Most commonly only the left half of the breast and the corresponding arm are marked with black parallel stripes, and a few other figures. The lower arm and some of the fingers are occasionally marked; the men do not tattoo their faces, and they are far inferior in this art to the New Zealanders and other nations of the South Seas. Among the women such designs are sometimes seen, but not [56 I] frequently, and they are chiefly among the women's band of the white buffalo cow.[1] The point of the needle is dyed a dark blue with the bark of the willow soaked in water.

302 171 In Major Long's Travels to the Rocky Mountains it is stated that the Crows rub their bodies with castoreum, on account of its pleasant scent. I must observe, however, that the custom is not confined to one nation, but is practised by the Mandans, Manitaries, Crows, and Blackfeet, and most of the other tribes of the Upper Missouri. They mix the castoreum with a red colour, and with it rub their face and frequently their hair.

361 712 Having obtained a clear idea of the outward appearance of these Indians, we will next consider their habitations, villages, and domestic life. Their villages are assemblages of clay huts, of greater or less extent, placed close to each other, without regard to order. Mih-Tutta-Hang-Kush, the largest of the Mandan villages, was about 150 or 200 paces in diameter, the second was much smaller. The circumference forms an irregular circle, and was anciently surrounded with strong posts, or palisades, which have, however, gradually disappeared as the natives used them for fuel in the cold winters. At four places, at nearly equal distances from each other, is a bastion built of clay, furnished with loop-holes, and lined both within and without with basket-work of willow branches. They form an angle, and are open towards the village; the earth is filled in between the basket-work; and it is said that these bulwarks, which are now in a

[1] [This is one of the women's age-grade societies.—Analyst.]

7: Catlin R, E-5 (1832-1840) 1857
NQ17 Mandan NQ17

LETTER—No. 16.

MANDAN VILLAGE, UPPER MISSOURI.

156 Besides chiefs, and braves and doctors, of whom I have heretofore spoken, there is yet another character of whom I must say a few words before I proceed to other topics. The person I allude to, is the one mentioned at the close of my last Letter, and familiarly known and countenanced in every tribe as an Indian *beau* or *dandy*. Such personages may be seen on every pleasant day, strutting and parading around the village in the most beautiful and unsoiled dresses, without the honourable trophies however of scalp locks and claws of the grizzly bear, attached to their costume, for with such things they deal not. They are not peculiarly anxious to hazard their lives in equal and honourable combat with the one, or disposed to cross the path of the other; but generally remain about the village, to take care of the women, and attire themselves in the skins of such animals as they can easily kill, without seeking the rugged cliffs for the war-eagle, or visiting the haunts of the grizzly bear. They plume themselves with swan's-down and quills of ducks, with braids and plaits of sweet-scented grass and other harmless and unmeaning ornaments, which have no other merit than they themselves have, that of looking pretty and ornamental.

B01

These clean and elegant gentlemen, who are very few in each tribe, are held in very little estimation by the chiefs and braves; inasmuch as it is known by all, that they have a most horrible aversion to arms, and are denominated "faint hearts" or "old women" by the whole tribe, and are therefore but little respected. They seem, however, to be tolerably well contented with the appellation, together with the celebrity they have acquired amongst the women and children for the beauty and elegance of their personal appearance; and most of them seem to take and enjoy their share of the world's pleasures, although they are looked upon as drones in society.

These gay and tinselled bucks may be seen in a pleasant day in all their plumes, astride of their pied or dappled ponies, with a fan in the right hand, made of a turkey's tail—with whip and a fly-brush attached to the wrist of the same hand, and underneath them a white and beautiful and soft pleasure-saddle, ornamented with porcupine quills and ermine, parading through and lounging about the village for an hour or so, when they will cautiously bend their course to the suburbs of the town, where they will sit